THAMES TELEVISION LIMITED,
PROD. DEPT.,
TEDDINGTON,
MIDDLESEX.

Tel: 977-3252

CAMERA SCRIPT

"CALLAN" (9)

*"CHARLIE SAYS IT'S GOODBYE"

Prod.No: 35009 VTR/THS/5418

by

JAMES MITCHELL

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DIRECTED BY
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(*Formerly: "IT'S NEVER THAT EASY")

CAMERA REHEARSALS: TUESDAY, 22ND FEBRUARY 1972, 10.00-19.30)
WEDNESDAY, 23RD FEBRUARY, from 10.30 a.m) - STUDIO 2, TEDDINGTON.

VTR: WEDNESDAY, 23RD FEBRUARY 1972, 15.15-19.30 - STUDIO 2, TEDDINGTON.

TRANSMISSION: T.B.A.

DURATION: 51'00" + 2 COMMERCIAL BREAKS.

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CAST:

Callan	EDWARD WOODWARD	Trent	RICHARD MORANT
Lonely	RUSSELL HUNTER	Komorowski	JOHN G. HELLER
Hunter	WILLIAM SQUIRE	Liz	LISA LANGDON
Palliser	DENNIS PRICE	Shop Assistant	ALISON HUGHES
Susan Morris	BETH HARRIS	French v/o, etc. ...	DANIEL JONES

+ 9 female, 7 male walk-ons & extras (thru the ROBERTA KANAL AGENCY) as Trade Fair participants, hotel guests, shop customers, Section guards, page boy (as separate list):- JUDITH FERENCY, CLARE WEST, YONA GALLIT, LORNA KILNER, DOUGLAS MANN, JEAN MORAN, YVETTE RAY, RICHARD ATHERTON, ROY LANGFORD, AUDREY SEARLE, DAVID MELBOURNE, JILL SHIRLEY, DONALD GROVES, ANGELA GRAHAM, PETER SPRAGGON, PETER ROY.

* *

Floor Manager	JOHN WAYNE	Technical Supervisor ...	PETER KEW
P.A.	PADDY DEWEY	Lighting Supervisor	ANDY ANDREWS
Stage Manager	DOROTHY POPE	Senior Cameraman	ALBERT ALMOND
Asst. Floor Manager	PATRICK VANCE	Sound Supervisor	PETER SAMPSON
Call Boy	MIKE BRIDGE	Vision Mixer	PETER PHILLIPS
Timer P.A.	JUNE ROBERTS	Racks	BILL MARLEY
		Grams	JULIAN FORD
Wardrobe Supervisor	JILL SILVERSIDE		
Make-Up Supervisor	LAUNA BRADISH	Graphics Designer	ROB PAGE

* *

SCHEDULE:

TUESDAY, 22ND FEBRUARY:

Camera rehearsal	10.00-13.15
LUNCH BREAK	13.15-14.15
Camera rehearsal	14.15-19.30
(View O.B.s ..... 19.00-19.30)	

WEDNESDAY, 23RD FEBRUARY:

Line-up and make-up	09.30-10.30	
Dress rehearsal	10.30-13.30	
LUNCH BREAK	13.30-14.30	
Line-up and make-up	14.30-15.15	
VTR	15.15-19.15	(VTR/THS/5418)
Technical clear	19.15-19.30	

* *

TECHNICAL REQUIREMENTS:

* 4 pedestal cameras (one on rostrum throughout, with fork lift truck to get it there), L.A. (1-man) dolly as alternative mounting for one camera. Down pan wedge for camera on rostrum. Normal monitors + non pract. bank (as for series) in Hunter's Office. 6 pract. slide projectors at Trade Fair. Possible 35mm T/C for opening "Callan" titles. Caption scanner & slide machine. 2 VTR machines for recording + 1 on 22nd for viewing OBs

3 booms, 2 fishpoles + slung mic. in Shop, fishpole in Hunter's Outer Office, rest as read. Pract. *R/T between Hunter's Office & off-stage mic. (Lonely's cab). Telephone to ring in Susan's Flat. Gun shot generator. Grams, tape, foldback. Pract. portable tape recorder and dictaphone (thru Props). *NOF radio. Pract. intercom: Hunter's Office/ Hunter's Outer Office. * Cam.4 on rostrum. Cam.1 on L.A. dolly part of the time.

* *

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RUNNING ORDER (1)

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
5. TRADE FAIR, INT.	DAY (2)	Trent Susan Palliser Komorowski Callan Lonely All walk-ons & extras	1: A, B, C, D. 2: A, B, C 3: A, B. 4: A.	A-1 B-1 C-1	1-14	10-16
TAPE STOP						
7. TRENT'S FLAT, INT. (Incl. end of Act 1 slide)	DAY (2)	Trent Komorowski	1: E. 2: D. 3: C. (Ext.)	A-1	15-26	23-25
TAPE STOP						
OPENING CREDIT SEQUENCE (if available): 35mm T/C & Caption Scanner		-	-	sof	-	1
1. HUNTER'S OUTER OFFICE, INT.	DAY (1)	Liz Callan	1: F. 2: E.	C-2	27-31	1-2
TAPE RUN						
2. HUNTER'S OFFICE, INT.	DAY (1)	Hunter Callan	1: G. 2: F. 3: D.	B-2	32-42	2-4
TAPE RUN						
4. HUNTER'S OFFICE, INT.	DAY (1)	Callan Hunter	1: G. 2: F. 3: D.	B-2	43-55	7-9
TAPE STOP						
3. HOTEL LOUNGE, INT.	DAY (1)	Komorowski Trent Susan Palliser Extras Page boy	2: G. 3: E.	B-3	56-62	5-6
TAPE STOP						
33. HOTEL LOUNGE, INT.	DAY (5)	2 Guards Komorowski Hunter Extras	2: H. 3: E.	B-3	63-75	60-62
TAPE STOP						

N.B: ALL O.B. INSERTS WILL BE POST-EDITED (& NOT PLAYED INTO MAIN VTR).
OPENING CREDIT SEQUENCE on 35mm TELECINE WILL BE PLAYED IN, IF AVAILABLE.

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Cod.No: 35009 "CALLAN" (9) - "CHARLIE SAYS IT'S GOODBYE" VTR/THS/5418

RUNNING ORDER (2)

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
8.	HUNTER'S OFFICE, INT. (Incl. beg. Act 2 slide)	DAY (3)	Callan Hunter Lonely (v/o)	1: G. 2: F. 3: D.	C-5 OFF-STAGE MIC?	76-89	26-28
10.	HUNTER'S OFFICE, INT.	DAY (3)	Callan Hunter Lonely (v/o)	3: D.	C-5 OFF-STAGE MIC?	90	28-29
	TAPE RUN						
12.	HUNTER'S OFFICE, INT.	DAY (3)	Callan Hunter Lonely (v/o?)	2: F.	C-5	91	30
	TAPE STOP						
14.	SUSAN'S SHOP, INT.	NIGHT (3)	Susan Callan	1: H. 2: J. 3: F. 4: A.	B-4 C-3 F/P-1 F/P-2	92-96	33-34
	TAPE STOP						
15.	SUSAN'S LIVING ROOM, INT.	NIGHT (3)	Susan Callan	1: J. 2: K. 3: G.	B-5	97-110	35-37
	TAPE RUN						
17.	SUSAN'S LIVING ROOM, INT.	NIGHT (3)	Susan Callan	2: K. 3: G.	B-5	111-114	39
	TAPE STOP						
22.	SUSAN'S LIVING ROOM, INT.	NIGHT (3)	Callan Susan	1: K. (L.A. dolly) 3: H.	B-5	115-116	43-44
	TAPE RUN						
16.	HUNTER'S OFFICE, INT.	NIGHT (3)	Hunter	1: L. (L.A. dolly)	C-4	117	38
	TAPE STOP						
27.	HUNTER'S OFFICE, INT.	DAY (4)	Hunter Liz	2: F. 3: D.	C-5	118-127	53-54
	TAPE STOP						
25.	SUSAN'S SHOP, INT.	DAY (4)	Callan Assistant Susan Customers	2: J. 3: J.	B-4 C-3	128-129	49-50
	TAPE STOP						

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RUNNING ORDER (3)

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
13.	TRENT'S FLAT, INT.	DAY (3)	Trent Komorowski	1: E. (L.A. dolly) 2: D.	A-2	130-135	31-32
			SHORT TAPE STOP				
18.	TRENT'S FLAT, INT. (Incl. O.B. (4) - Sc.19)	NIGHT (3)	Trent Palliser	2: D. 3: K.	A-2	136-137	40-41
19A.	TRENT'S FLAT, INT.	NIGHT (3)	Trent Palliser	2: D.	A-2	138	41
			TAPE RUN				
21.	TRENT'S FLAT, INT.	NIGHT (3)	Trent Palliser	2: D. 3: K.	A-2 TAPE	139-140	42
			TAPE STOP				
23.	TRENT'S FLAT, INT.	DAY (4)	Trent Palliser	1: E. (L.A. dolly) 2: D. 3: L.	A-2	141-146	45-47
			TAPE STOP				
28.	TRENT'S CORRIDOR, INT.	DAY (4)	Callan Lonely	3: K. 4: B.	F/POLES 2 & 3	147-148	55
29.	TRENT'S FLAT, INT.	DAY (4)	Trent Palliser	2: M.	A-2	149	55
30.	TRENT'S CORRIDOR, INT.	DAY (4)	Lonely Callan Trent	3: K.	F/POLE-3	150	55
31.	TRENT'S FLAT, INT. (Incl. end of Act 2 slide)	DAY (4)	Palliser Callan Trent	1: M. (L.A. dolly) 2: M.	A-2	151-153	55-56
			TAPE STOP				
34.	TRENT'S FLAT, INT.	DAY (5)	Callan Lonely	1: M. (L.A. dolly) 2: D. 3: K.	A-2	154-164	63-65
			TAPE STOP				

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RUNNING ORDER (4)

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
32.	HUNTER'S OFFICE, INT. (Incl. beg. Act 3 slide)	DAY (4)	Callan Hunter	2: F. 3: D.	B-2	165-176	57-59
		TAPE STOP					
35.	HUNTER'S OFFICE, INT.	EVENING (5)	Palliser Hunter	1: L. 2: F. 3: D.	B-2 C-4	177-190	66-68
		TAPE STOP					
37.	SUSAN'S FLAT, INT.	NIGHT (5)	Lonely Susan Assistant (v/o)	1: J. 2: K. 3: G.	B-5	191-193	69
		TAPE RUN					
39.	SUSAN'S FLAT, INT.	NIGHT (5)	Susan Callan	1: J. 2: K. 3: G.	B-5	194-204	72-73
		TAPE STOP					
40a.	SUSAN'S SHOP, INT.	NIGHT (5)	Callan Susan Trent	1: N, H. 2: J. 3: F. 4: A, C.	B-4 C-3 F/POLES 1 & 2	205-219	74-75
		TAPE RUN					
40b.	SUSAN'S SHOP, INT.	a/b	Trent	4: A.	a/b	220	76
		TAPE RUN					
40c.	SUSAN'S SHOP, INT.	a/b	Trent Callan Susan	1: H. 2: J. 3: F. 4: A.	a/b	221-227	76
		TAPE STOP					
40d.	SUSAN'S SHOP, INT.	a/b	Special F/X	3: F.	a/b	228	77
		TAPE STOP					
41.	HUNTER'S OFFICE, INT.	DAY (6)	Hunter Callan	2: F. 3: D.	B-2	229-230	77
	CLOSING CREDIT SEQUENCE: Caption Scanner & Slide		-	1: Caption	GRAMS	231	77-78

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
	O.B. INSERTS - NOT BEING PLAYED INTO MAIN VTR:						
6.	EXHIBITION & SUSAN'S SHOP - EXT. (SEQ.1 - 3'02")	DAY (2)	Callan Susan Lonely Customer	-	O.B.	-	19-22
9.	TRENT'S FLAT - EXT. (SEQ.2 - 0'15")	DAY (3)	Lonely	-	O.B.	-	28
11.	TRENT'S FLAT - EXT. (SEQ.3 - 0'25")	DAY (3)	Komorowski Lonely Callan (v/o)	-	O.B.	-	29
19.	TRENT'S FLAT - EXT. (SEQ.4)	NIGHT (3)	-	-	O.B.	-	40-41
20.	TRENT'S FLAT - EXT. (SEQ.5 - 0'09")	NIGHT (3)	Carter	-	O.B.	-	41
24.	SUSAN'S SHOP - EXT. (SEQ.6 - 0'26")	DAY (4)	Lonely Callan	-	O.B.	-	48
26.	LONELY'S CAB - EXT.SHOP (SEQ.7 - 1'01")	DAY (4)	Lonely Callan	-	O.B.	-	51-52
36.	SUSAN'S SHOP - EXT. (SEQ.8 - 0'20")	NIGHT (5)	Customer Callan	-	O.B.	-	69
38.	SUSAN'S SHOP - EXT. (SEQ.9 - 2'11")	NIGHT (5)	Callan Lonely Susan Trent Police Sgt. P.C.	-	O.B.	-	70-71
40.	SUSAN'S SHOP - EXT. (SEQ.10 - 0'30")	NIGHT (5)	Trent Police Sgt. P.C.	-	O.B.	-	74

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VTR/THS/5438
Part 1

(Scene 1 to be recorded after end of Act 1 - Shot 36. Sc.7. Page 25)

/OPENING TITLE SEQUENCE PROBABLY TO BE POST-RECORDED/

ACT 1

FADE UP TELECINE (35mm) — OPENING CREDIT SEQUENCE. — S.C.F.

"THAMES" PICTORIAL SYMBOL into "CALLAN" OPENING TITLES. (0'55" approx.) — (THEME)

starring
EDWARD WOODWARD
with
RUSSELL HUNTER
WILLIAM SQUIRE

SUPER CAPTION SCANNER

(1) "CHARLIE SAYS IT'S GOODBYE"

(2) by JAMES MITCHELL

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27. 1 (F) — 1. INT. HUNTER'S OUTER OFFICE. DAY (1).

LOOSE on LIZ, CHAIR & TYPEWRITER. — BOOM C-2

LIZ Xs to SIT.

PUSH IN on TYPING, & SLIDE UP to CALLAN as HE ENTERS.

Preview 2 (fast)

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(On 1, Shot 27)

28. 2 (E)
C.M.S. LIZ.

CALLAN: Is he free?

LIZ: (PAUSE) You've to go straight in.

29. 1 (F)
2-S, LIZ with CALLAN
X-ing to u/s R. DOOR.

David -
It was ... it was nice working for you.

30. 2 (a/b)
(C.M.S. Liz)

And it's nice to have you back with us as well.

31. 1 (F)
C.M.S. CALLAN.

CALLAN: Yeah.

(HE TURNS to KNOCK at HUNTER'S OFFICE DOOR)

TAPE RUN

(1 TO POS.G, 2 TO POS.F, HUNTER'S OFFICE) (10 secs. for CAMERA REPOS)

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32. 3 (D) (On knocking)
M.S. HUNTER.

2. INT. HUNTER'S OFFICE. DAY (1).

BOOM B-2

F/X: KNOCK ON DOOR.

HUNTER: Come in!

ADMIT CALLAN.

CALLAN: Putting together the pieces, then?

33. 1 (G)
M.S. HUNTER.

HUNTER: You didn't do that badly, David.

34. 2 (F)
M.L.S. CALLAN.

BRING HIM SLOWLY FORWARD to PROFILE 2-S at DESK.

CALLAN: What does it say on my file? Emotionally unstable?

Preview 3

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(On 2, Shot 34)

HUNTER: An excess of subjectivity, I believe they called it.

CALLAN: And what does that mean when it's at home?

HUNTER: You get too much involved, Callan. You care.

35. 3 (D)
2-S, CALLAN SITTING, + HUNTER.

CALLAN: Yeah. And now what?

HUNTER: You know perfectly well.

CALLAN: I want to know what my job is. My real job.

36. 1 (G)
C.M.S. HUNTER.

HUNTER: Oh, I see ... nobody has told you ... These damned committees. They always miss the main point.

37. 3 (D)
M.C.U. CALLAN.

Well, you're back where you were, Callan. (PAUSE)

38. 1 (G)
M.C.U. HUNTER.

Of course, you are entitled to some leave.

39. 3 (a/b)
(M.C.U. Callan)

CALLAN: Well, I've changed my mind. I want a job.

40. 1 (a/b)
(M.C.U. Hunter)
HE RISES.

HUNTER: There isn't really anything that's worthy of your talents just at present ... unless, -

41. 3 (a/b)
(M.C.U. Callan - reaction)

42. 2 (F) (After 1 beat)
C.M.S. HUNTER.
As HE MOVES u/s R, PULL OUT to FIND CALLAN for 2-S.

HUNTER: (CONTD.) There's a man called James Palliser you might keep an eye on.

(CONTD. OVER)

Tape run next

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(On 2, Shot 42)

HUNTER Xs L. of CALLAN.

HOLD 2-S as HE COMES d/s L. again, SLOWLY.

FINISH with HUNTER LARGE f/g L, CALLAN still SITTING.

HUNTER: (CONTD.) But he does mix in rather exclusive circles. Winchester and Cambridge, you know. Top Civil Servant, all that.

CALLAN: I'd better buy a bowler. What's he done?

HUNTER: Nothing yet. We're rather concerned with what he may do.

CALLAN: All right, then ... what may he do?

HUNTER: Defect.

T A P E R U N (15 secs.)

(On to Sc.4, Shot 43, Page 7)

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(Record after Sc.4, Shot 55, Page 9)

(2 TO POS.G, 3 TO POS.E, HOTEL LOUNGE)

(BOOM B to POS.3, HOTEL LOUNGE)

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56. 3 (E)
SEE KOMOROWSKI & TRENT GO OUT u/s L.

BRING PAGE BOY d/s, then PAN R. with HIM to FIND SUSAN & PALLISER in LOOSE 2-S.

3. INT. HOTEL LOUNGE. DAY (1). BOOM B-3

DUB: SMALL HOTEL CROWD.

PALLISER: I'd been contemplating a little trip.

SUSAN: Your place in Tuscany?

PALLISER: Do you know, I'm rather bored with Tuscany. (PAUSE) It's about time I had a change/...

57. 2 (G)
M.S. SUSAN.

SUSAN: You look tired, James.

PALLISER: Well, I am. There's a great deal to do, and so little time.

58. 3 (E)
M.S. PALLISER.

SUSAN: Time? You're not ill?/

PALLISER: No, merely overworked. There are only twenty-four hours in any one day, you know. (PAUSE)

59. 2 (a/b)
(M.S. Susan)

You should have married me, Susan./

SUSAN: (LAUGHS) But you're already married! Your work, your colleagues./

60. 3 (a/b)
(M.S. Palliser)

PALLISER: They're all so dull - colleagues always are./

61. 2 (G) (P. looks at Trent u/s)
2-S, SUSAN + TRENT COMING d/s to CORNER.

SUSAN: Is he a colleague of yours?

Preview 3 (fast)

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(On 2, Shot 61)

62. 3 (E)
M.S. PALLISER.
HE RISES.

FIND 3-S, with TRENT
C. b/g.

PALLISER: An - assistant, shall we say? Quite an important one. It seems I have a meeting. Do excuse me, Susan. I'm sorry.

SUSAN: You see what I mean?

PALLISER: Don't forget tomorrow.

SUSAN: I'm looking forward to it.

PALLISER: There might be some interesting people there.

LET PALLISER & TRENT GO.

HOLD SUSAN.

T A P E S T O P

(2 TO POS.H, SAME SET)

(On to Sc.33, Shot 63, Page 60)

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(Tape run from Sc.2. Page 4)

---

43. 1 (G) — 4. INT. HUNTER'S OFFICE. DAY (1).

BOOM B-2

C.M.S. CALLAN with PART of FILE.

HE RISES.

PAN HIM SLOWLY R. for LOOSE 2-S with HUNTER at DESK.

HUNTER: As you see, his speciality is money.

CALLAN: What's he doing working for the Government, then?

HUNTER: He's got more of his own than he can spend. He also has a profound knowledge of our economy. That's why he's compiling the EEC report. He's the one man who knows everything in it.

CALLAN: And you think he may defect?

HUNTER: Yes.

CALLAN: Where?

HUNTER: Poland, probably. Certainly the Eastern bloc.

44. 3 (D)
M.S. CALLAN, SITTING.

CALLAN: What's he doing it for? It can't be money - and it doesn't look as though it's politics.

45. 1 (G)
TIGHTER 2-S.

HUNTER: It isn't.

46. 3 (D)
C.M.S. CALLAN.

CALLAN: What, then? (PAUSE) Not love!

Preview 1 (fast)

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(On 3, Shot 46)

HUNTER: I suppose one could call it that.

47. 1 (G) C.M.S. HUNTER.

CALLAN: A feller?

HUNTER: Yes.

CALLAN: Who just happens to have gone to Warsaw - and won't be coming back.

48. 3 (D) 2-S, CALLAN & HUNTER.

HUNTER: You're very well-informed.

CALLAN: They've used this one quite a bit one way and another. Trouble is, it usually works.

HUNTER: Unless we move in first.

CALLAN: All right. When do I lift him?

49. 1 (a/b) (C.M.S. Hunter)

HUNTER: He's an important man with important friends. Until we get permission, all you do is watch.

50. 3 (D) C.M.S. CALLAN.

CALLAN: (FLIPPING THROUGH FILE) This bird - who is she?

HUNTER: Mrs. Morris. She's a widow. Her father went to school with Palliser.

CALLAN: Anything on her?

51. 1 (G) CLOSE on FILE, READING NAME.

HUNTER: Not directly. Read that later.

(CONTD. OVER)

Preview 3

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(On 1, Shot 51)

As CALLAN TAKES FILE, TILT to M.C.U. HUNTER.

HUNTER: (CONTD.) Now - Palliser's at the Polish Trade Fair tomorrow. He'll take Mrs. Morris with him. Go and take a look at them.

52. 3 (D)
2-S, CALLAN RISING, + HUNTER.

53. 1 (G)
C.M.S. HUNTER, RISING.

CALLAN: What's my cover?

54. 3 (D)
C.M.S. CALLAN.

HUNTER: Security liaison.

CALLAN: Don't you think that will make Palliser a little suspicious?

55. 2 (F)
M.S. HUNTER.

PAN HIM L. BEHIND CALLAN for 2-S.

HUNTER: We'd like that. Use your own name. It could precipitate action.

CALLAN: It could. I suppose that's what I'm paid for.

TIGHTEN as HE COMES d/s L. for PROFILE 2-S.

HUNTER: Callan, Palliser is in a red file.

CALLAN: I had noticed - sir.

HUNTER: But we don't want him killed unless it's absolutely necessary. (PAUSE) You will do as ordered.

CALLAN: Sir, when a benefactor's as important as Mr. Palliser, he always has a minder. If my cover is blown, one of us is liable to get killed - and I can't wait for authorisation from Palliser's important friends. You will remember that, won't you, sir?

LET CALLAN GO u/s R. in 2-S, then OUT.

TAPE STOP

(Back to Sc.3, Page 5)

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FIRST SCENE IN RECORDING ORDER

1. 1 (A) 5. INT. TRADE FAIR. DAY (2). BOOMS A-1, B-1 & C-1.

CLOSE on SCREENS.

SEE TRENT COME ALONG ROW of SEATS & DOWN STEPS.

PULL OUT SLOWLY, PANNING L. with EXTRAS to FIND GROUP at BAR.

FAVOUR SUSAN/PALLISER.

L/X: SLIDE PROJECTORS ON

DUB: POLISH MUSIC & SMALL CROWD EFFECTS (through scene)

PALLISER: Do you like that stuff?

SUSAN: (SHUDDERS) I suppose it might be quicker just to hit yourself with a hammer:

PALLISER: Perseverence, Susan. It's the only answer.

ADMIT KOMOROWSKI for 3-S.

KOMOROWSKI: Mr. Palliser!

PALLISER: Oh, Mr. Komorowski - how nice to see you. May I present Mrs. Morris?

SUSAN: How do you do?

KOMOROWSKI: I am so very pleased to meet you ... Is that our vodka?

SUSAN: Yes.

Preview 2

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(On 1, Shot 1)

KOMOROWSKI COMES FORWARD.

KOMOROWSKI: Ah, not a lady's drink. Excuse me, let us see if we can find you something a little more gentle -

SUSAN: Very kind of you.

KOMOROWSKI: (PAUSE) There!

SUSAN: (SIPS) Mmm, delicious!

KOMOROWSKI: I am so glad ... Dear lady, excuse us one moment - in a capitalist society, business always comes first ... even before beauty. (LAUGHS) Dear friend ...

LET PALLISER & KOMOROWSKI GO u/s.

HOLD SUSAN.

2. 2 (A)

On GROUP of EXTRAS, as directed.

(1 TO POS.B, SAME SET, FAST)

EXTRAS REVEAL CALLAN.

HOLD as HE GOES L.

3. 1 (B)

SUSAN f/g L, with CALLAN COMING to HER R. at BAR.

KEEP FAIRLY LOOSE.

CALLAN: (TO BAR GIRL) Scotch, please.

(SUSAN SPILLS DRINK, & CALLAN PROFFERS HANDKERCHIEF)

SUSAN: (AFTER SPILLING) I'm sorry.

CALLAN: May I?

(2 TO POS.B, SAME SET, when CAM.3 HAS CLEARED SAME POSN.)

SUSAN: Thank you. (PAUSE) I hope it comes out.

Preview 3

Copyright Protected

(On 1, Shot 3)

CALLAN: It hasn't burned a hole in it, anyway ... Shall I top it up?

SUSAN: That's awfully kind of you.

CALLAN: What was it?

SUSAN: I don't know. Red stuff. A bit gooey.

CALLAN: (SMELLS IT) Plum brandy.

HOLD 2-S as CALLAN COMES f/g at BAR.

4. 3 (A)

L.S.

SEE PALLISER & KOMOROWSKI COMING SLOWLY d/s.

PULL OUT as THEY COME f/g.

(EXTRAS PASS in FRONT of THIS SHOT).

(1 TO POS.C, SAME SET)

KOMOROWSKI: Dear friend, we are very anxious about you.

PALLISER: I can't think why.

KOMOROWSKI: It is time you came to join us in Poland.

PALLISER: I need time to think.

KOMOROWSKI: You are an intelligent man - and you have been thinking for over a month. (PAUSE) Julek misses you very much.

PALLISER: I am delighted to hear it.

KOMOROWSKI: He sent a message to you.

Preview 1

Copyright Protected

(On 3, Shot 4)

PALLISER: "Come at once", no doubt.

KOMOROWSKI: Dear friend, do you think we would stoop to such tricks?

PALLISER: Of course.

KOMOROWSKI: (LAUGHS) This message is on tape.

PALLISER: May I have it, please?

KOMOROWSKI: Dear friend, not while people are watching.

LET KOMOROWSKI & PALLISER GO R, & SEE TRENT & EXTRAS BEHIND.

5. 1 (C)

CLOSE on EXHIBIT, with EXTRAS f/g.

THEY PART to REVEAL CALLAN & SUSAN who COME SLOWLY f/g.

SUSAN: Oh, look!

(3 TO POS.B, SAME SET)

CALLAN: Yes, I've seen that before, but I don't think I could live with it! (PAUSE) Do you really like that stuff?

SUSAN: Well, at least it's palatable, Mr. ... (PAUSE) What's your name?

CALLAN: Oh, I'm sorry! Callan ... David Callan.

SUSAN: Susan Morris.

CALLAN: How do you do? (THEY SHAKE HANDS).

Previous 2

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(On 1, Shot 5)

SUSAN: Do you work for the Government?

CALLAN: Oh, is it that obvious?

SUSAN: I suppose it must - yet somehow you don't look like a Civil Servant.

CALLAN: I'll take that as a compliment!

6. 2 (B) SUSAN: (LAUGHS)
2-S, PALLISER & KOMOROWSKI.

PAN PALLISER L. UP CENTRE AISLE.

7. 1 (C) (As Palliser turns) SUSAN: (CONTD.) Oh, James -
3-S, CALLAN & SUSAN, with PALLISER COMING FORWARD.

PALLISER: Oh, hello!

SUSAN: This is Mr. Callan. David Callan - James Palliser.

(2 TO POS.C, SAME SET)

PALLISER: How do you do?

CALLAN: How do you do?

SUSAN: Mr. Callan's also in the Civil Service, James.

SEE KOMOROWSKI in C. b/g, with TRENT in further b/g.

PALLISER: Really? What branch?

KOMOROWSKI COMES FORWARD.

CALLAN: Security ...

PALLISER: Indeed? Are you anticipating trouble here?

Preview 4

Copyright Protected

(On 1, Shot 7)

CALLAN: Our Red friends are always a little nervous when they appear in public.

SUSAN: Perhaps they have reason, Mr. Callan, when people talk about them as you do.

KOMOROWSKI: (LAUGHS)

CALLAN: Will you excuse me?

LET CALLAN GO R.

PALLISER: Really, Susan - that was hardly polite!

SUSAN: It wasn't, was it?

PALLISER: What on earth made you say it?

SUSAN: You know why, James. Besides, he looked so damn good at it!

8. 4 (A)

WIDE SHOT of WHOLE AREA.

(1 TO POS.D, SAME SET)

PAN R. SLOWLY, & FIND CALLAN GOING R. on ROSTRUM.

PUSH IN to M.S. CALLAN.

HE LOOKS L. to SUSAN.

9. 2 (C)

M.S. SUSAN (looking at Callan).

PULL OUT SLOWLY as SHE TURNS AWAY, & PAN R. to FIND CALLAN now SITTING at END of ROW.

ADMIT LONELY L.

LONELY: (COUGHS)

Preview 3 (fast)

Copyright Protected

(On 2, Shot 9)

10. 3 (B) (After Callan turns)
LOOSE 2-S, LONELY & CALLAN,
with EXTRAS X-ing R. to L.

CALLAN: Blind old Riley!

LONELY: Mr. ... It is lovely weather for the time of year, is it not?

CALLAN: Exceptionally clement. Yes.

PUSH IN TIGHTER.

LONELY: What do you want me to do, Mr. Callan?

CALLAN: Just take a look around you ... See if you can spot anybody that looks like a heavy. Then get back to your cab.

LONELY: A heavy?

CALLAN: Blimey, I only want you to take a look. I'm not going to start anything here!

LONELY: Promise?

CALLAN: Cross my heart!

LET LONELY GO.

CRAB to SEE ALONG ROW of VIEWERS.

11. 2 (C) (On cue)
M.S. TRENT, as directed.

12. 1 (D) (On cue)
GROUP by PERFUME COUNTER.

Preview 2 (fast)

Copyright Protected

(On 1, Shot 12)

GROUP REVEALS LONELY, for PERFUME BIZ.

(3 REPO. L. SLIGHTLY)

13. 2 (C) (On cue)
2-S, PALLISER & TRENT.

BRING THEM R, then DOWN CENTRE AISLE 3 or 4 STEPS.

TRENT: We staying much longer?

PALLISER: No ... I'm due back at the Treasury now.

TRENT: I'll drop you off.

PALLISER: No need to bother ...

TRENT: Oh, it's no bother!

PALLISER: I see ... I'll just say goodbye to Mrs. Morris.

14. 3 (B) (Slightly L)
M.L.S. CALLAN.

(2 CLEAR BACK)

PAN HIM L. with EXTRAS f/g.

PULL OUT, & FIND SUSAN X-ing L. to R. of FRAME in 2-S.

As CALLAN COMES f/g, CRAB L. to HOLD PROFILE 2-S, with SCREENS C. b/g.

SUSAN: Mr. Callan -

(PAUSE)

SUSAN: (CONTD.) I think I owe you an apology.

GRAMS: LIFT VOLUME OF MUSIC.

CALLAN: I don't think so.

SUSAN: I was very rude to you -

Tape stop next

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(On 3, Shot 14)

CALLAN: You get used to it.

SUSAN: I - had a reason.

CALLAN: Please, Mrs. Morris ... don't worry about it.

SUSAN: I'd like to explain what it was.

GRAM F/X: ADD SLIGHT LAUGHTER.

CALLAN: I beg your pardon?

SUSAN: I wonder, could we find somewhere quieter?

CALLAN: I can give you a lift home if you like. We can talk on the way.

SUSAN: You've got a car here?

CALLAN: We'll get a cab.

SUSAN: It might not be so easy round here.

CALLAN: Don't worry, Mrs. Morris. I'll get one.

LET CALLAN & SUSAN GO.

FINISH on SCREENS.

TAPE STOP (2 mins.)

(1 TO POS.E, 2 TO POS.D, TRENT'S FLAT; 3 TO POS.C, TRENT'S CORRIDOR)

(BOOM A to POS.2, TRENT'S FLAT)

(On to Sc.7, Shot 15, Page 23)

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/O.B. INSERT (1) - NOT BEING PLAYED INTO MAIN VTR/

O.B. (1)

CALLAN & SUSAN EXIT from TRADE FAIR, & CALLAN HAILS a CAB.

LONELY'S CAB PULLS UP.

CALLAN & SUSAN GET INTO BACK of CAB.

6. EXT. EXHIBITION & SUSAN'S SHOP. DAY (2)

O.B. SOUND

DUB: TAXI EFFECTS.

CALLAN: WHISTLES.

SUSAN: You are clever!

CALLAN: I've got influence.

SUSAN: You must have. Cabs round here are about as rare as kangaroos. I thought I'd have to walk.

CALLAN: (TO LONELY) I'll tell you where in a minute. (HE LEANS BACK) Mrs. Morris - you don't have to tell me anything.

SUSAN: But I want to. You see, I know more about Security than most people, Mr. Callan.

CALLAN: Oh yeah? Were you in it?

SUSAN: No. I had a friend whose husband was investigated. A very close friend.

CALLAN: Go on.

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(On O.B. (1))

SUSAN: He was a naval officer, supposed to be giving secrets to the Russians. They never proved anything either way.

CALLAN: Oh well, it happens.

SUSAN: My - friend's husband shot himself - and she nearly died, too. Of grief. Or thought she did ... Except grief never kills you, not really. You only think it does.

CALLAN: Mrs. Morris, you know for most of us in Security it's just a nine-to-five job. The glamour boys, they are the ones who do all the investigations. The rest of us, we just sit behind desks, and fill up forms and work our expenses. Just rank and file, you know.

SUSAN: You don't look like rank and file, Mr. Callan.

CALLAN: I wish you'd tell that to my boss! Where do you want to go?

SUSAN: Bayswater.

CALLAN: (TO LONELY) Bayswater.

CAB STARTS UP.

CUT TO IT ARRIVING OUTSIDE SUSAN'S SHOP.

LONELY OPENS BACK DOOR, & CALLAN & SUSAN GET OUT.

CALLAN: (TO LONELY) Ta. (TO SUSAN) Is this it?

Copyright protected

(On O.B. (1))

SUSAN: Yes ... I own it.

CALLAN: Very nice.

SUSAN: Would you like to come in and look around?

CALLAN: Oh, it's very kind of you, but I've got to get on. Some other time, maybe.

SUSAN: Lovely.

CALLAN: Look, Mrs. Morris, a lot of nasty things happen in my business ... and we're not particularly proud of them.

SUSAN: And yet you go on doing them. No, let's wait till we meet again. We'll have more time to argue.

CALLAN: Well, I hope we won't argue too much. I don't like arguing. (THEY SHAKE HANDS)

SUSAN: Goodbye, Mr. Callan. Thank you for the lift.

CALLAN: Pleasure.

SUSAN GOES TOWARDS SHOP in b/g, & CALLAN GETS BACK into LONELY'S CAB.

LONELY: (THRU COMMUNICATING WINDOW) Now that's a bit of all right, Mr. Callan!

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(On O.B. (1))

CALLAN: What ...? Oh, yeah, yeah.

LONELY: Bet she takes a bath every day. One of them Mata Haris, is she?

CALLAN: Oh, yeah, yeah! She'd kill you as soon as look at you. She's got a black belt in karate.

LONELY: No!

CALLAN: Did you spot anything?

LONELY: What?

CALLAN: At the exhibition! See any heavies?

LONELY: One geezer. Young, quite good-looking, dark curly hair. Over by the bar, drinking lemonade.

CALLAN: Did he leave with an older man?

LONELY: Yeah ... just a couple of minutes before you did.

CALLAN: Are you sure he's a wrong 'un?

LONELY: I couldn't be sure now, could I ...? But I would not like to meet him down a dark alley when you was out working.

CALLAN: All right - let's get home.

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(Record after Sc.5, Shot 14, Page 18)

15. 2 (D) 7. INT. TRENT'S FLAT. DAY (2). ROOM A-2

LOOKING at OVERHEAD IMAGES, PAN L. to R. to FIND IMAGE of TRENT.

DUB: "YOU KNOW YOU'RE ONLY DREAMING" (HAWKWIND) (UAG 29202)

F/X: FRONT DOOR BELL.

As HE RISES, TILT DOWN & PAN HIM L. to DOOR.

16. 3 (C) (CORRIDOR) (As door opens wide)

TRENT, with L. HALF of SCREEN BLACKED OUT by KOMOROWSKI.

TRENT: Oh ...! Come in.

17. 2 (D) (1 beat after door closes)

LOOSE PROFILE 2-S, TRENT & KOMOROWSKI.

TRENT: (CONTD.) Er ... anything wrong?

KOMOROWSKI: I hope not ... Why aren't you with Palliser?

TRENT Xs R. of KOMOROWSKI.

HOLD 2-S.

TRENT: Because he's at work - learning a lot more secrets to tell his poofy friend.

KOMOROWSKI HITS TRENT.

18. 1 (E) (As Trent falls)

With LOWER HALF of KOMOROWSKI, SEE TRENT FALL & RISE to CHAIR.

As KOMOROWSKI GRABS TRENT'S GUN, PUSH IN TILL GUN DROPS.

TRENT: (CONTD.) Be careful, you bloody fool!

PULL FOCUS to TRENT'S FACE.

19. 2 (D) (After K. releases him)

TIGHT 2-S, KOMOROWSKI & TRENT.

(1 REPO. L)

Preview 1 (fast)

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(On 2, Shot 19)

KOMOROWSKI: Turn off that ridiculous music.

LET TRENT GO R. & RETURN INTO FRAME, X-ing L. b/g of KOMOROWSKI.

GRAMS: MUSIC OFF.

20. 1 (E) (Further L.) (After music has been turned off)
L.A. C.M.S. KOMOROWSKI.

KOMOROWSKI: (CONTD.) I have been in this business since before your mother first wondered who your father was - and I will ask you to treat me with respect.

21. 2 (D) (a/b)
(2-S)

TRENT: All right. You're good.

KOMOROWSKI: Remember it ... Your business is to keep Palliser alive and ready to leave -

22. 1 (a/b)
(C.M.S. Komorowski)

and that is all. If you should find that impossible -

23. 2 (D)
C.M.S. TRENT.

24. 1 (a/b)
(C.M.S. Komorowski)

TRENT: Don't worry. I'm good, too.

KOMOROWSKI: If you were not, I should not have hired you ... But British Counter-Intelligence is also good - and there was a man from Security talking to Palliser today.

25. 2 (D)
2-S.
TRENT COMES IN SLIGHTLY.

TRENT: You're joking!

KOMOROWSKI: Palliser told me himself ... They may try to take him away from you.

Preview 1

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(On 2, Shot 25)

26. 1 (a/b)
(L.A. C.M.S. Komorowski)

PAN HIM L. to TIGHT PROFILE 2-S with TRENT, as HE POINTS PISTOL at TRENT'S HEAD.

TRENT: You want me to take on Counter-Intelligence?

KOMOROWSKI: How I should like to see that ...! No - if they tried to take Palliser, and look like succeeding - I want you to kill him.

GRAMS: THEME
*
*
*
*
*

SLIDE
(1) "CALLAN" - END OF PART ONE

FADE SOUND & VISION

1ST COMMERCIAL BREAK

T A P E S T O P

(1 TO POS.F, 2 TO POS.E, HUNTER'S OUTER OFFICE; 3 TO POS.D, HUNTER'S INNER OFFICE)

(BOOM B to POS.2, HUNTER'S OFFICE)

(BOOM C to POS.2, HUNTER'S OUTER OFFICE)

(Back to top of play - Page 1, Shot 27, Sc.1)

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VTR/THS/5418
Part 2

(Record after Sc.33, Shot 75, Page 62)

ACT 2

GRAMS: THEME

FADE UP SLIDE
(2) "CALLAN" - PART TWO *
*
*
*

76. 3 (D) 8. INT. HUNTER'S OFFICE. DAY (3). *
C.M.S. CALLAN.

BOOM C-5

As PHOTO (of TRENT) IS BROUGHT FORWARD, PUSH IN to FEATURE IT, HOLDING CALLAN'S FACE.

CALLAN: That's the one - Trent.

HUNTER: Rather young, surely - for a killer?

CALLAN: When you're his age, you never believe you can lose.

77. 1 (G)
2-S, CALLAN & HUNTER.

HUNTER: Are you sure of him?

CALLAN: Yes, I'm sure of him. Lonely's spent his whole life with heavies and dips and brasses -

78. 3 (D) HUNTER: David, David - talk English!
C.M.S. CALLAN.

Preview 1

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(On 3. Shot 78)

CALLAN: Lonely can smell crooks the way you and I can smell curry. Besides, he was picked up last year for unlawful possession of firearms.

79. 1 (G) C.M.S. HUNTER.

HUNTER: That sounds more promising. (PAUSE) We now have authorisation for Palliser. You're to pick him up tomorrow.

80. 3 (D) 2-S, CALLAN & HUNTER.

CALLAN: What about the boy?

HUNTER: If you can get him. He might have some useful things to tell us ...

81. 1 (a/b) (C.M.S. Hunter)

But the boy is expendable, Callan. Palliser isn't.

82. 3 (D) C.M.S. CALLAN.

83. 1 (a/b) (C.M.S. Hunter) CALLAN: What will you do with Palliser?

HUNTER: I? Nothing. How can I? With friends like his ...

84. 3 (a/b) (C.M.S. Callan)

CALLAN: I see. Unto him that hath shall be given ...

85. 1 (a/b) (After Callan reacts) (C.M.S. Hunter) HUNTER: What? (PAUSE) Have you traced the boy yet?

CALLAN: No, but it shouldn't be difficult. He sees Palliser every day. Lonely will follow him home.

HUNTER: He'd better be careful - and so had you, Callan.

86. 3 (D) 2-S, CALLAN RISING.

Preview 1

Copyright Protected

(On 3, Shot 86)

CALLAN: (PAUSE) Yes.

HUNTER: Pick him up tomorrow, then.

CALLAN: Time and place?

HUNTER: Up to you. Just be discreet, that's all I ask.

HOLD 2-S as CALLAN GOES u/s.

F/X: SQUAWK FROM MCF RADIO.

LONELY: (DISTORT) MCF calling Control./

87. 1 (a/b) (After 1 beat) (C.M.S. Hunter)

88. 3 (D) (As Hunter turns) C.M.S. CALLAN. It's me./

I've got a message for you,

89. 2 (F) M.S. HUNTER. Mr. Callan./

HUNTER: Oh, perhaps you'd better.

PAN HIM L. & ADMIT CALLAN COMING f/g VERY LARGE at DESK.

HUNTER CONINUES u/s L. in 2-S.

CALLAN: (INTO MCF) It's me!

*LONELY: (DISTORT) I got him, Mr. Callan! He didn't half give me a time, though - he drives like a raving maniac! He's at Flat 3, Elm House, Ealing.

*(N.B. O.B. (2) TO BE POST-EDITED IN HERE, TO REPLACE THIS SPEECH OF LONELY'S - SCENE 9, EXT. TRENT'S FLAT, DAY)

10. INT. HUNTER'S OFFICE. DAY (3).

90. 3 (D) CLOSE on CALLAN, WRITING.

TILT to C.M.S. CALLAN.

(C-5)

CALLAN: Thanks, old son. Stay with him.

LONELY: (DISTORT) But, Mr. Callan - suppose somebody wants a cab?

Tape run next

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(On 3, Shot 90)

CALLAN: Lift your bonnet up.
Make out you've had a breakdown.

T A P E R U N (3 secs.)

(On to Scene 12 - over)

O.B. (3) (Not being played in) LONELY, in his CAB, CONTINUES SPEAKING into RADIO MIC.

11. EXT. TRENT'S FLAT. DAY (3). O.B. SOUND

LONELY: Suppose they tow me away?

CALLAN: (DISTORT) Suppose I come over there and belt you? Stay with him.

LONELY: Very good, Mr. Callan.

LONELY "SEES" KOMOROWSKI'S CAR ARRIVE.

CAMERA PANS KOMOROWSKI from his CAR to ENTRANCE to TRENT'S BLOCK of FLATS, & INCLUDES LONELY in his CAB, f/g.

KOMOROWSKI in b/g ENTERS BUILDING.

(PAUSE)

LONELY: (CONTD.) Mr. Callan!

CALLAN: (DISTORT) What?

LONELY: Do you remember that big Polisher at the exhibition? The geezer that laughed all the time?

CALLAN: (DISTORT) What about him?

LONELY: He's just gone in the flats.

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(Tape run from Sc.10, Page 29, Shot 90)

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91. 2 (F)
2-S, HUNTER COMING d/s
L. of CALLAN.

12. INT. HUNTER'S OFFICE. DAY (3).

BOOM C-5

CALLAN: (INTO MCF) Good lad.

HUNTER: You'd better send Carter.

CALLAN: (INTO MCF) Now you stay there till I send Carter. (MCF OFF).

T A P E S T O P

(1 TO POS.H, 2 TO POS.J, 3 TO POS.F, SUSAN'S SHOP) (CALLAN CHANGE?) (BOOM B to POS.4, BOOM C to POS.3, SUSAN'S FLAT)

(On to Sc.14, Shot 92, Page 33)

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(Record after Sc.25, Shot 129, Page 50)

130. 1 (E) (L.A. dolly) With KNEE & LEG f/6, SEE MONEY, & TILT to C.M.S. TRENT.

13. INT. TRENT'S FLAT. DAY (3). BOOM A-2

TRENT: Five thousand.

KOMOROWSKI: Did I not tell you so?

TRENT: Yeah ... you told me. And I counted it.

131. 2 (D) TIGHT 2-S, KOMOROWSKI & TRENT.

KOMOROWSKI: And tomorrow you will earn it. He goes at four. You will drive to Dover and take the hovercraft to Calais, then a train to Paris. You will be met at the Gard du Nord.

TRENT: How will I know the bloke who's meeting us?

132. 1 (E) M.C.U. TRENT.

KOMOROWSKI: He will know you.

133. 2 (a/b) (Tight 2-S)

TRENT: Oh? That's nice!

KOMOROWSKI: I should like it very much if Palliser gets there alive.

TRENT: Yeah, yeah - you told me.

KOMOROWSKI: And I hope very much that you were listening.

134. 1 (a/b) (M.C.U. Trent)

Preview 2 (fast)

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(On 1, Shot 134)

135. 2 (D)
M.S. KOMOROWSKI.

HE RISES & STEPS d/s L.

CRAB to FINISH with 2-S, KOMOROWSKI'S LOWER HALF L. of FRAME.

TRENT: I told you - I'll do the best I can.

KOMOROWSKI: Then I must be satisfied. (PAUSE) If anything goes wrong, I shall be at the Hotel Lombardy. You can ring me there.

TRENT: (LAUGHS) Don't worry! What could go wrong?

S H O R T T A P E S T O P

(3 TO POS.K, TRENT'S FLAT)

(On to Sc.18, Shot 136, Page 40)

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(Record after Sc.12, Shot 91, Page 30)

92. 1 (E)

CLOSE on STAND with SUN-GLASSES.

SLOWLY PULL BACK to INCLUDE MIRROR.

SEE SUSAN'S IMAGE X L, then, as SHE APPEARS, PAN HER to DOOR for 2-S (CALLAN at L.).

14. INT. SUSAN'S SHOP. NIGHT (3).

BOOMS
B-4, C-3
F/POLE-1

F/X: SHOP DOOR BELL.

93. 3 (F)
C.M.S. SUSAN.

(PAUSE)

SUSAN: Oh!

CALLAN: Can I come in?

SUSAN: I thought you weren't coming. You said six o'clock.

94. 1 (H) (a/b)
(2-S)

SUSAN Xs L, & CALLAN ENTERS.

FAVOUR HER to f/g L, to SWITCH ON LIGHTS.

L/X: LIGHTS ON as SUSAN SWITCHES THEM ON

CALLAN: I'm sorry. Something came up ... In this business something always comes up.

95. 2 (J)
L.S. DOWN BODY of SHOP, (incl. SOME COUNTER).

SUSAN & CALLAN SLOWLY COME d/s.

SLOWLY CRAB L, & BRING THEM to STAIRS.

CALLAN: (CONTD.) Well, well. Nice place you've got here.

SUSAN: It's a business - like any other.

Preview 4 (fast)

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(On 2, Shot 95)

CALLAN: It has its compensations - if you are a feller!

96. 4 (A)
2-S.

PAN THEM UPSTAIRS, to FINISH LOOSE PROFILE 2-S, L. of HARPOON GUN.

+
F/POLE-2

SUSAN: Yes, it does ... It keeps me busy. This way.

(PAUSE)

CALLAN: You don't have any friends?

SUSAN: (PAUSE) Not many.

CALLAN: What about that man at the exhibition?

L/X: SWITCH OFF FRACT. LAMP

SUSAN: James Palliser? Poor James! Oh no, he's a family friend.

THEY COME R, FINISHING with HARPOON GUN BETWEEN THEM.

CALLAN: Oh, do you sell much of this stuff?

SUSAN: Quite a bit, yes.

CALLAN: That looks dangerous.

SUSAN: I believe they are. (PAUSE) What's wrong?

CALLAN: I don't like killing for pleasure.

SUSAN: The flat's this way.

LET HER GO, & PAN CALLAN R. to DOOR.

L/X: LIGHTS OFF as SHE SWITCHES THEM OFF

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TAPE STOP

(1 TO POS.J, 2 TO POS.K, 3 TO POS.G, SUSAN'S LIVING ROOM)

(BOOM B to POS.5, SUSAN'S LIVING ROOM)

/RE-SET for SCENE 15, DOOR SET IN/

97. 3 (G) — 15. INT. SUSAN'S LIVING ROOM. NIGHT (3).

BRING SUSAN & CALLAN IN.

BOOM B-5

CRAB L. as THEY GO u/s, then L.

PAN CALLAN to C.

LOSE SUSAN.

SUSAN: A scotch?

CALLAN: Thank you.

SUSAN: Put your coat over there.

CALLAN COMES d/s.

CALLAN: Thank you.

As HE COMES to SOFA, ADMIT SUSAN.

SUSAN: (PAUSE) Cigarette?

CALLAN: I don't smoke, thanks.

LET HIM SIT OUT of SHOT, & PUSH IN to M.S. SUSAN.

SUSAN: Do sit down.

98. 1 (J) — (PAUSE, then LAUGHS)/

M.S. CALLAN.

I'm

99. 3 (a/b) — sorry/ - I was just thinking. I invited you over to show you how sorry I am - the way I spoke when I met you.

(M.S. Susan)

CALLAN: I think I know why you invited me, Mrs. Morris.

SUSAN: Susan, please. (PAUSE) Why?/

100. 1 (a/b)

(M.S. Callan)

Preview 2 (fast)

Copyright Protected

(On 1, Shot 100)

CALLAN: I looked you up. (PAUSE) It wasn't your friend's husband who killed himself - it was yours.

101. 2 (K)
2-S, SUSAN COMING f/g to DRINKS TABLE, & CALLAN SITTING.

SUSAN: It was a stupid sort of lie, wasn't it?

CALLAN: Yes, but you hardly know me, after all. And you despise my kind.

SUSAN: Andrew was a - very active sort of man. Full of plans, schemes, ambitions. No problems, no hang-ups. He was in submarines, and that was exactly what he wanted. His life was marvellous - and it always would be. And then the investigation started ... Boards of Enquiry, cross-examination, questions, questions. All I could do was stay with him - and watch him disintegrate. Six weeks later he shot himself.

LET HER GO u/s L. to SIT in VERY LOOSE 2-S.

102. 3 (G)
2-S, SUSAN & CALLAN.

CALLAN: I'm sorry.

SHE SITS BACK.

SUSAN: I believe you are. Honestly, I do. All the same - it could have been you who hounded him, couldn't it? Isn't that your job?

103. 1 (J)
C.M.S. CALLAN.

(CALLAN REACTS)

HE LEANS FORWARD.

(3 REPO. L.)

SUSAN: (CONTD.) And if it had been you, what would you have said?

104. 3 (G) (Further L)
C.M.S. SUSAN.

(CONTD. OVER)

Preview 1 (fast)

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(On 3. Shot 104)

SUSAN: (CONTD.) 'Too bad? I'm afraid we made a slight mistake?' Because they did, you know. He was exonerated - posthumously.

105. 1 (J)
2-S, SUSAN & CALLAN.

CALLAN: (PAUSE) Mrs. Morris, this is just a job, and someone has to do it. I know that's the oldest excuse in the world - except it's true. But we do it the best way we can, and sometimes innocent people get hurt, sometimes they even die. I told you before, we're not proud of it, but it happens. (PAUSE) And I want you to know one thing. I wasn't involved in your husband's case.

106. 3 (a/b)
(C.M.S. Susan)

I wasn't even in the country.

107. 1 (J)
C.M.S. CALLAN.

SUSAN: Why are you telling me all this?

CALLAN: (PAUSE) Because if ... I am going to see you again, there has to be some kind of truth between us. No alibis.

108. 3 (a/b)
(C.M.S. Susan)

SUSAN: (SMILES) Damn you! Can't you fight fair?

109. 1 (J) (a/b)
(C.M.S. Callan)

CALLAN: No. I didn't come here to fight at all.

110. 2 (K)
LOOSE 2-S, SUSAN & CALLAN.

(1 WITHDRAW QUICKLY)

F/X: TELEPHONE RINGS.

SUSAN: Excuse me.

PAN SUSAN L. to DOOR.

T A P E R U N (15 secs.)

(1 ON TO L.A. DOLLY)

(On to Sc.17, Shot 111, Page 39)

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(Record after Sc.22, Shot 116, Page 44)

117. 1 (L) (L.A. dolly) M.S. HUNTER, with DICTAPHONE on f/g TABLE.

16. INT. HUNTER'S OFFICE. NIGHT (3).

BOOM C-4

VERY SLOWLY PUSH IN to M.C.U. HUNTER.

HUNTER: (INTO DICTAPHONE MIC.) We have a bug on Palliser's house - and his flat. He's due to leave for Poland at four. Naturally we will prevent this. Equally naturally, we will do all in our power to protect Palliser ... No, Liz. Delete that last sentence. Substitute: Equally naturally, we will ensure that no harm comes to Palliser. (PAUSE) Friends in high places are a pest. Delete that too, Liz! (HE SWITCHES DICTAPHONE OFF).

T A P E S T O P

(2 TO POS.F, 3 TO POS.D, HUNTER'S OFFICE)

(BOOM C to POS.5, SAME SET)

(On to Sc.27, Shot 118, Page 53)

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(Record after Sc.15, Shot 110, Page 37)

111. 2 (K) — 17. INT. SUSAN'S LIVING ROOM. NIGHT (3).

M.S. CALLAN COMING f/g to TABLE.

ROOM B-5

SUSAN APPEARS u/s L.

SUSAN: That was James.

CALLAN: Yes?

HOLD 2-S as SHE Xs BEHIND CALLAN to TABLE.

SUSAN: He wanted me to have dinner with him ... and I said I already had a date.

CALLAN: (INDICATING WHISKY) May I?

SUSAN: (NODS) He asked me who ... David, he warned me about you.

CALLAN: Warned you?

112. 3 (G) — SUSAN: He said you'd hurt me.

C.M.S. CALLAN.

113. 2 (a/b) — CALLAN: What did I do to deserve that?

(2-S)

SHE COMES IN SLOWLY to HIM.

SUSAN: He sounded - so strange ...

CALLAN: Jealous?

SUSAN: Oh no, not James! (PAUSE) You wouldn't hurt me, would you?

114. 3 (G)

M.C.U. CALLAN.

CALLAN: Susan, I ...

PAN HIM R. to EMBRACE in 2-S.

PULL OUT, HOLDING 2-S, as SUSAN BREAKS R.

(SHE OPENS HIS JACKET to REVEAL HIS GUN)

SUSAN: You've hurt me already.

TAPE STOP

(On to Sc.22, Shot 115, Page 43)

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(Record after Sc.13, Shot 135, Page 32)

136. 2 (D) — 18. INT. TRENT'S FLAT. NIGHT (3).

LOOSE on WINDOW.

BOOM A-2

ADMIT TRENT.

F/X: FRONT DOOR BELL.

Then, as HE COMES d/s, TILT to SEE HIM PICK UP GUN.

PAN HIM L. to DOOR for 2-S, as HE OPENS IT to PALLISER.

TRENT: Not now. Tomorrow.

PALLISER: Tomorrow may be too late, dear boy ... May I come in?

As PALLISER COMES IN, FAVOUR HIM f/g, then LET HIM GO R. to REVEAL TRENT COMING 3 STEPS FORWARD.

(PAUSE)

TRENT: You should have stuck to the drill./ I pick you up at lunch-time tomorrow.

137. 3 (K)

2-S, TRENT & PALLISER.

PALLISER: I was frightened. I was alone, you see - and I suddenly thought: I can't do this thing. I can't do it.

HOLD 2-S as TRENT GOES UP to WINDOW.

TRENT: You should have gone out. Seen a friend.

O.B. (4) (Not being played in) — 19. EXT. TRENT'S FLAT. NIGHT (3).

H.A. from BALCONY on to PARKED CARS - PANNING L. to SEE SECTION CAR.

GRAMS: RECORD 2 VOICE OVERS for DUB (over)

Preview 2

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(On O.B. (4) - in theory) (A-2)

TRENT: (V/O) Did anyone follow you?

PALLISER: (V/O) No. I'm quite sure. I took a tube and a taxi - just as you told me.

138. 2 (D) 19A. INT. TRENT'S FLAT. NIGHT (3).

M.L.S. TRENT at WINDOW.

BOOM A-2 (contd.)

BRING HIM d/s for 2-S with PALLISER.

TRENT: Let's hope so ... What on earth did you come here for?

PALLISER: I just needed to talk.

TRENT: (PAUSE) Have you eaten?

PALLISER: Thank you ... I'm not hungry.

TRENT: (PAUSE) Have a drink, then.

PAN TRENT R. to SEE WINDOW in b/g.

T A P E R U N (5 secs.)

(On to Sc.21, Shot 139, Page 42, over)

O.B. (5) (Not being played in) 20. EXT. TRENT'S FLAT. NIGHT (3). O.B. SOUND

LOOSE on WINDOW of TRENT'S FLAT.

TILT DOWN to SEE CARTER in SECTION CAR.

Preview 2 (fast)

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(Tape run after Sc.19A, Shot 138, Page 41)

139. 3 (K) — 21. INT. TRENT'S FLAT. NIGHT (3).

M.S. PALLISER.

BOOM A-2 (contd.)

PALLISER: Would you like ...?

As TRENT Xs L, PULL BACK to LOOSE 2-S.

TRENT: Me? I never touch it.

PALLISER: I'm so sorry if I've upset you ... but I did ask Komorowski first.

140. 2 (D)

M.S. TRENT.

TRENT: And he said O.K?

PALLISER: Of course. Why shouldn't he?

PAN HIM R, FIND PALLISER, & LET TRENT GO.

SEE PALLISER SIT (with TAPE RECORDER) -

TAPE:

MAN'S VOICE: (ON TAPE) James, cheri, je t'assure que je t'aime. La vie en Warsawie est dur parce que tu n'est pas ici avec moi.

- & PUSH IN SLOWLY to M.C.U. after 1ST PLAYING of TAPE (as HE LISTENS TO IT AGAIN thru EAR-PIECE).

T A P E S T O P

(3 TO POS.L, SAME SET)

(On to Sc.23, Shot 141, Page 45)

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(1 IN TO POS.K (L.A. DOLLY), 3 TO POS.H (SAME SET) - SUSAN'S LIVING ROOM)

/TAPE STOP/

(Record after Sc.17. Shot 114, Page 39)

115. 1 (K) (L.A. dolly, pushing 2-S in PROFILE, /3's cable) CALLAN & SUSAN.

22. INT. SUSAN'S LIVING ROOM. NIGHT (3).

BOOM B-5

HOLD 2-S as HE RISES & GOES u/s L. for his COAT.

SUSAN: Do you have to go?

116. 3 (H) M.S. SUSAN.

CALLAN: I have to./

SHE RISES.

PAN HER R. to 50/50 PROFILE with CALLAN.

SUSAN: (PAUSE) You've been so nice to me. So patient.

CALLAN: (PAUSE) I think I'm in love with you.

(1 TO POS.L. HUNTER'S OFFICE, STILL on L.A. DOLLY)

SUSAN: David, it can't happen. Not with that. (TOUCHING GUN).

CALLAN: It's part of my job.

SUSAN: A gun killed Andrew ... Can't you get another job? You're a clever man, David, You could easily find something else ... You could even work here for a bit, if you wanted. (PAUSE) No ... I don't somehow think you'd make a shop assistant!

Tape run next

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(On 3, Shot 116)

CALLAN: It's not as easy as that.

SUSAN: What, then?

CALLAN: When you're in as deep as I am, they're not too keen to let you go.

PUSH IN as HE KISSES HER.

LET HIM GO.

T A P E R U N

(Back to Sc.16, Shot 117, Page 38)

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(Record after Sc.21, Shot 140; Page 42)

141. 1 (E) (L.A. dolly) 23. INT. TRENT'S FLAT. DAY (4). BOOM A-2

CLOSE on COFFEE TRAY.

TILT with CUP to 2-S, PALLISER & TRENT.

(LONG PAUSE)

(PALLISER LISTENING to TAPE RECORDER)

TRENT: You'll wear that tape out.

PALLISER: I'm - very fond of it.

TRENT: (LAUGHS) Yeah ... you must be ... What is it?

PALLISER: A message ... from a friend of mine.

TRENT: You should have stuck with the birds, Dad. They don't make half the fuss.

PALLISER: My dear boy, for me the fuss is the most important part.

TRENT: You're joking!

LET TRENT GO L.

PUSH IN to M.S. PALLISER.

PALLISER: I'm afraid not. If it weren't for the fuss, I wouldn't be with you now. (PAUSE) May I use your telephone?

142. 2 (D)

M.S. TRENT.

TRENT: Who d'you want to call?

Preview 3 (fast)

Copyright Protected

(On 2, Shot 142)

PALLISER: Mrs. Morris ...

143. 3 (L)
2-S, TRENT & PALLISER.

TRENT: Why d'you want to call her?

PALLISER: She's a great friend, and I don't like to see her make a fool of herself over some other man.

144. 2 (D) (a/b)
(M.S. Trent)

PAN HIM R. to FIND PALLISER, & LET TRENT GO.

TRENT: Who's she gone on, then?

PALLISER: A man called Mr. Callan.

TRENT: Never heard of him.

PALLISER MOVES SLIGHTLY L. to PHONE.

PALLISER: He was security liaison officer at the Trade Exhibition.

TRENT: (V/O) What?

PALLISER: It will only take me a couple of minutes.

145. 3 (L)
M.S. TRENT.

BRING HIM from DOOR, to TIGHT 2-S with PALLISER.

TRENT: Stay away from that phone, Dad.

PALLISER: I promise you, I'll be extremely careful -

TRENT: No! I won't have you chatting about a bloke in Security.

PALLISER: He can't be all that important, you know. I looked him up.

(CONTD. OVER)

Preview 1 (fast)

Copyright Protected

(On 3, Shot 145)

PALLISER: (CONTD.) Not even on permanent record. Probably a temporary.

146. 1 (E) (As Trent moves) LOOSE 2-S, TRENT COMING R. to SIT f/g of PALLISER.

TRENT: No!

PALLISER RISES.

(PAUSE)

HOLD 2-S as HE GOES u/s to WINDOW & BACK.

TRENT: (CONTD.) For God's sake, play yourself a message on your tape recorder!

T A P E S T O P (1 min.)

(1 TO POS.M, 2 TO POS.M, SAME SET (TRENTS); 3 TO POS.K, 4 TO POS.B, TRENT'S CORRIDOR)

(On to Sc.28, Shot 147, Page 55)

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O.B. (6) (Not being played in) 24. EXT. SUSAN'S SHOP. DAY (4). O.B. SOUND

LONELY'S CAB ARRIVES OUTSIDE SUSAN'S SHOP.

CALLAN GETS OUT, & DROPS BOX of CHOCOLATES which HAD BEEN WRAPPED in NEWS-PAPER, on to PAVEMENT.

LONELY WATCHES HIM PICK THEM UP, & THEY EXCHANGE a LOOK.

CALLAN GIVES LONELY the NEWSPAPER, and CARRYING the BOX of CHOCOLATES, HE MOVES OFF b/g to SHOP, & ENTERS.

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(Record after Sc.27, Shot 127, Page 54)

128. 2 (J) — 25. INT. SUSAN'S SHOP. DAY (4). BOOMS D-4, C-3

LOOSE on COUNTER, FAV. ASSISTANT.

F/X: SHOP BELL.

BRING HER L, & FIND CALLAN for 2-S.

ASSISTANT: Can I help you, sir?

CALLAN: Oh, no, thank you very much. I - er - I want a word with Mrs. Morris.

(ASSISTANT MOVES TOWARDS SUSAN).

129. 3 (J) (As Susan arrives)

PROFILE (50/50) 2-S, CALLAN & SUSAN.

SUSAN: Hallo. So soon!

CALLAN: Hallo. (PAUSE) Is it all right coming here?

SUSAN: Why shouldn't it be?

CALLAN: I mean, when you're busy working.

SUSAN: I'm glad you came ... it's almost time for my coffee break. Come and have some.

CALLAN: I can't ... I'm working, too. (PAUSE) I just came by to give you this.

SUSAN: Chocolates ...? You don't think that's a little old-fashioned?

Tape stop next

Copyright Protected

(On 3, Shot 129)

CALLAN: Oh well, I suppose it is. I'm sorry.

SUSAN: (QUIETLY) I know ... I love it. Come and see me soon.

CALLAN: I will ... I promise. 'Bye.

LET CALLAN GO.

SUSAN LOOKS at CHOCOLATE BOX.

As SHE TURNS IT OVER, PUSH IN CLOSE on BOX, then TILT to HER FACE.

T A P E S T O P

(1 TO POS.E, 2 TO POS.D, TRENT'S FLAT)

(Back to Sc.13, Shot 130, Page 31)

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O.B. (7) (Not being played in) CALLAN COMES OUT of SHOP & RETURNS to CAB where LONELY IS READING NEWSPAPER.

26. EXT. SUSAN'S SHOP. DAY (4). O.B. SOUND

CALLAN: Get in the back.

THEY BOTH GET INTO BACK of CAB.

CALLAN: (CONTD.) Right ... you know what to do?

LONELY: Yes, Mr. Callan.

CALLAN: Right. Tell me.

LONELY: I just told you, Mr. Callan.

CALLAN: Tell me again.

LONELY: I drive to Trent's place, you go in. Then I put on the milkman's coat and go in with the crate of bottles.

CALLAN: And then?

LONELY: Then I stand at the end of Trent's corridor, and I ... start chucking the milk bottles.

CALLAN: At his door.

LONELY: If you say so, Mr. Callan.

CALLAN: I do say so.

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(On O.B. (7))

LONELY: But it sounds barmy.

CALLAN: We're in a barmy business, mate.

LONELY GETS OUT of BACK of CAB, & CONTINUES TALKING as HE GETS INTO DRIVING SEAT & TURNS to COMMUNICATING WINDOW.

LONELY: Well, you can rely on me, Mr. Callan.

CALLAN: I've got no option!

LONELY: Oh, we forgot one thing, Mr. Callan.

CALLAN: What's that?

LONELY: As soon as I have chucked those bottles - I scarper.

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(Record after Sc.16, Shot 117, Page 38)

118. 3 (D) — 27. INT. HUNTER'S OFFICE. DAY (4).
CLOSE on INTERCOM.

BOOM C-5

HUNTER: (INTO INERCOM) Liz, come in.

SLOWLY PULL OUT & CRAB R. for o/s HUNTER, SEEING DOOR.

LIZ: (OFF) Yes, sir.

LIZ ENTERS L, & SLOWLY COMES FORWARD.

HUNTER: (PAUSE) Sit down.

SHE SITS.

119. 2 (F) (After she sits)
C.M.S. HUNTER with ANONYMOUS LETTER.

HUNTER: (CONTD.) This came this morning.

LIZ: Yes, sir.

120. 3 (D)
C.M.S. LIZ.

HUNTER: You've read it?/

LIZ: It wasn't marked secret, sir -

121. 2 (F)
2-S, LIZ & HUNTER.

yes, I've read it./

HUNTER: Callan neglecting his duty for some woman or other. (PAUSE)

122. 3 (a/b)
(C.M.S. Liz)

Well?/ Is it true?

123. 2 (F)
C.M.S. HUNTER.

LIZ: How could I possibly know, sir?/

HUNTER: Because you like him, Liz.

124. 3 (a/b)
(C.M.S. Liz)

You trust each other/... Well?

LIZ: I'm sorry ... I can't help you,

125. 2 (a/b)
(C.M.S. Hunter)

sir./

126. 3 (a/b) (After 1 beat)
(C.M.S. Liz)

(PAUSE)/

Preview 2 (fast)

Copyright Protected

(On 3, Shot 126)

LIZ RISES.

PULL BACK to 2-S, as SHE GOES to DOOR, & TURNS.

HUNTER: Very well ... How did it come?

LIZ: By safe hands, sir. From the Home Office.

127. 2 (F) (a/b)
(C.M.S. Hunter - reaction)

TAPE STOP

(2 TO POS.J, 3 TO POS.J, SUSAN'S SHOP)

(BOOM C to POS.3, SUSAN'S SHOP)

(Back to Sc.25, Shot 128, Page 49)

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(Record after No.23, Shot 146, Page 47)

147. 4 (B) (Thru arch)
SEE CALLAN X L. to R, & ADMIT LONELY at f/g L.

28. INT. TRENT'S CORRIDOR. DAY (4).

F/POLES 2 & 3

SEE HIM THROW MILK BOTTLE.

F/X: 1ST MILK BOTTLE CRASH.

GRAMS: RECORD FIRST BOTTLE THROW.

148. 3 (K) (After 1st throw)
L.S. LONELY.

F/X: 2ND MILK BOTTLE CRASH.

149. 2 (M) (After 2nd throw)
2-S, TRENT COMING in from BEDROOM, to PALLISER RISING.

29. INT. TRENT'S FLAT. DAY (4). BOOM A-2

F/X: (OFF) 3RD & 4TH BOTTLES CRASH.

TRENT: Those bloody kids!

150. 3 (K)
M.L.S. LONELY.

30. INT. TRENT'S CORRIDOR. DAY (4).

F/POLE-3

PAN HIM L. & OUT, & TILT DOWN, CRABBING L, to SEE TRENT OPEN DOOR on to CALLAN'S GUN.

CALLAN: Back in, son. Very slowly and very gently.

THEY GO IN.

151. 1 (M) (As they move)
C.M.S. PALLISER.

31. INT. TRENT'S FLAT. DAY (4). BOOM A-2

152. 2 (M) (After 1 beat)
2-S, CALLAN & TRENT.

Preview 1

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(On 2, Shot 152)

As THEY APPROACH, CRAB L. SLIGHTLY.

PAN TRENT, X-ing R. of PALLISER, in 2-S.

(CALLAN TAKES TRENT'S GUN)

LET TRENT GO.

HOLD FRAME, & ADMIT CALLAN & GUN at L.

HOLD FRAME as PALLISER THROWS COAT at GUN.

FAVOUR CALLAN f/g, & SEE PALLISER GO L, & TRENT u/s L. & OUT.

CALLAN SWINGS L.

CALLAN: Get your coat, Mr. Palliser.

PALLISER: What on earth ...?

CALLAN: Just get your coat.

TRENT: One day I'm going to kill you.

CALLAN: We all have our dreams ...

CALLAN: (CONTD.) No!

F/X: GUN SHOT.

153. 1 (M) (L.A. dolly, pushing 2's cable)

2-S, PALLISER at DOOR, with CALLAN on GROUND, COVERING HIM with GUN.

CALLAN: (CONTD.) Now my friends are really going to be annoyed!

GRAMS: THEME

SLIDE

(3) "CALLAN" - END OF PART TWO

* * * *

FADE SOUND & VISION

2ND COMMERCIAL BREAK

TAPE STOP

(2 TO POS.D, SAME SET)

(On to Sc.34, Shot 154, Page 63)

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VTR/THS/5418
Part 3

(Record after Sc.34, Shot 164, Page 65)

(2 TO POS.F, 3 TO POS.D, HUNTER'S OFFICE)

(1 OFF L.A. DOLLY, & TO POS.L, HUNTER'S OFFICE, for SCENE 35)

ACT 3

FADE UP SLIDE (4) "CALLAN" - PART THREE — GRAMS: THEME

* * *

165. 2 (F) M.S. HUNTER. — 32. INT. HUNTER'S OFFICE. DAY (4). * — BOOM B-2

PAN HIM R. for 2-S with CALLAN.

(PAUSE)

CALLAN: I didn't kill him, and I didn't let Trent kill him, either. I brought him in. What's wrong with that?

HUNTER TURNS.

LET HIM GO L, & HOLD CALLAN.

HUNTER: I don't think your mind was on your work.

CALLAN: With Trent around? You've got to be joking!

166. 3 (D) 2-S, HUNTER & CALLAN.

HUNTER: You spent the greater part of last night with Mrs. Morris.

Preview 2

Copyright Protected

(On 3, Shot 166)

CALLAN: (PAUSE) Well? I had my orders.

As HUNTER COMES d/s, PUSH IN to SINGLE HIM.

(HE GIVES CALLAN ANONYMOUS LETTER TO READ)

HUNTER: I didn't order this!

(PAUSE)

167. 2 (F)
TIGHT 2-S, HUNTER & CALLAN.

HUNTER: (CONTD.) Well?

CALLAN: D'you know who sent this?

HUNTER: Not yet ... Is it true?

CALLAN: I did what you told me to do.

HUNTER: Is it true?

CALLAN: Yes, it's true ... Except for the neglect bit! (HE HITS LETTER). I didn't neglect my duty!

168. 3 (D)
M.C.U. HUNTER.

HUNTER: But you will, Callan, if this goes on. Unless you're thinking of leaving us?

169. 2 (F)
M.C.U. CALLAN.

170. 3 (D)
TIGHT 2-S, HUNTER & CALLAN in PROFILE.

CALLAN: I'm thinking of it.

HUNTER: If you do, I shall take reprisals ... against you - and Mrs. Morris. (PAUSE) I hope you believe me, Callan.

CALLAN: Oh, yes ... I believe you!

LET HUNTER GO.

HUNTER: Good ...

171. 2 (F) (As Hunter leaves 3's frame)
2-S, CALLAN + HUNTER COMING to DESK CHAIR.

(CONTD. OVER)

Preview 3

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(On 2, Shot 171)

HUNTER: (CONTD.) Now - I want you to find out who sent that letter.

CALLAN: Where was it delivered?

HUNTER: The Home Office. Here's the envelope.

172. 3 (D)
C.M.S. CALLAN.

CALLAN: It's Palliser! It's got to be Palliser, hasn't it?

HUNTER: Go and find out.

CALLAN: You've got him - why not just ask him?

173. 2 (F)
C.M.S. HUNTER.

HUNTER: At the moment, he refuses to say a word.

CALLAN: Well, put Snell on him, then! (PAUSE) Oh yeah, I was forgetting. He's got friends in high places. I could do with a few myself!

174. 3 (a/b)
(C.M.S. Callan)

175. 2 (a/b)
(C.M.S. Hunter)

HUNTER: I want to know who sent that letter. I want to know who's on to the kind of work you do - and I want to know how they found out.

176. 3 (D)
2-S.

HOLD 2-S as CALLAN STORMS OUT.

CALLAN: Yes - sir!

HUNTER: And stay away from Mrs. Morris ... That's an order, Callan.

(HE SLAMS DOOR)

TAPE STOP

(On to Sc.35, Shot 177. Page 66)

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(Record after Sc.3. Page 6, Shot 62)

63. 3 (E)

33. INT. HOTEL LOUNGE. DAY (5). BOOM B-3

MIN. HEIGHT - SEE 2 GUARDS ENTER u/s & COME d/s.

FAVOUR f/g GUARD, & PAN HIM R, FINDING KOMOROWSKI SITTING at R.

PUSH IN to FINISH TIGHT as GUARD Xs FRAME, to FILL R. HALF. KOMOROWSKI NOW C.M.S.

GUARD MOVES R, to REVEAL HUNTER.

KOMOROWSKI: You are Home Office?

64. 2 (H) (On Hunter's gesture)

HUNTER: You are Mr. Komorowski.

M.S. KOMOROWSKI, HALF RISING & SITTING AGAIN.

KOMOROWSKI: Dear friend, I am delighted to meet you.

65. 3 (E)

2-S, KOMOROWSKI & HUNTER.

HUNTER: You are alone?

KOMOROWSKI: Do you, by any chance, think you have come to arrest me?

66. 2 (H)

(M.S. Komorowski)

HUNTER: I never - arrest people.

KOMOROWSKI: You are here to protect me.

HUNTER: Protect?

KOMOROWSKI: Sir, I am here to request political asylum.

67. 3 (a/b)

(2-S)

Preview 2

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(On 3, Shot 67)

HUNTER: It's out of the question. You just set up an operation.

KOMOROWSKI: Which failed, I'm sure.

68. 2 (H) C.M.S. KOMOROWSKI.

HUNTER: Did it?

KOMOROWSKI: Of course it did. I

69. 3 (E) (a/b) (2-S)

worked very hard to make sure it did.

HUNTER SITS.

HUNTER: You made it fail?

KOMOROWSKI: Of course. Consider, dear friend ... Who did I choose for Palliser's bodyguard? Not one

70. 2 (a/b) (C.M.S. Komorowski)

of our own men - and they are really very good ... No, a brash young man whose only ability is to shoot straight. Is that really a fair opponent for your

71. 3 (E) 2-S.

Mr. Callan?

HUNTER: Why didn't you just come over to us, then?

KOMOROWSKI: Dear friend, I am not alone here.

72. 2 (a/b) (C.M.S. Komorowski)

HUNTER: Your trade mission -

KOMOROWSKI: Exactly. There has been a little suspicion of me lately.

73. 3 (E) C.M.S. HUNTER.

They watch me very closely.

HUNTER: They're not watching you

74. 2 (a/b) (C.M.S. Komorowski)

today?

Preview 3

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(Record after End of Act 2, Sc.31, Shot 153, Page 56)

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154. 1 (M) (L.A. dolly) — 34. INT. TRENT'S FLAT. DAY (5). BOOM A-2
M.S. CALLAN & TYPEWRITER.

F/X: TYPING.

F/X: FRONT DOOR BELL.

PAN HIM L. to DOOR.

CALLAN: Who is it?

LONELY: (OFF) It's me, Mr. Callan.

LET HIM GO R, & ADMIT LONELY as DOOR IS OPENED.
(SEE MILK & GLASS on FLOOR)

CALLAN: Any luck at Palliser's?

LONELY: Yes, I got it, Mr. Callan. (SNIFFS) Cor, this milk isn't half beginning to pong!

155. 3 (K)
M.S. CALLAN.

CALLAN: You're the expert - you should know!

ADMIT LONELY at L. for 2-S.

LONELY: You know, it didn't seem right somehow, just walking in with a key.

CALLAN: You're a respectable citizen now.

Preview 2

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(On 2, Shot 74)

KOMOROWSKI: Dear friend, why should they? Today my reputation is a fact. They are now quite sure that I am trustworthy.

75. 3 (E)

CLOSE on BRIEFCASE.

TILT as IT IS PICKED UP, & FIND THEM RISING for 2-S.

Shall we go? It might be embarrassing if my colleagues were to return and find me with you.

HUNTER: Would it? (PAUSE) By the way - Mr. Palliser has a friend?

KOMOROWSKI: Julek?

HUNTER: Yes. Is he still in Warsaw?

KOMOROWSKI: Dear friend, I regret to tell you - he died under interrogation.

TAPE STOP (2 mins.)

(2 TO POS.F, 3 TO POS.D, HUNTER'S OFFICE)

(BOOM C to POS.5, HUNTER'S OFFICE)

(Back to top of Act 2, Shot 76, Sc.8, Page 26)

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(On 3, Shot 155)

LONELY: Respectable? In this lark? Blimey, I was safer thieving!

CALLAN: I'm sorry, son. It was the best I could do.

156. 2 (D)
C.M.S. LONELY.
HE BENDS to 2-S with CALLAN.
(SEE PAPERS on SEAT).

LONELY: Sorry, Mr. Callan ... You sure you're all right?

CALLAN: You got it? Let's have it.

LONELY: This Palliser geezer mustn't half do a lot of writing.

157. 3 (K)
M.C.U. CALLAN.

He's got two typewriters and half a dozen kinds of writing paper.

158. 2 (D)
2-S, LONELY GOING u/s, + CALLAN.

He's got a lovely place, an' all ... There was miniatures there I could have got fifty nicker a piece for.

CALLAN: You didn't nick anything, did you?

LONELY: No, of course not! (PAUSE) I reckon my nerve's gone.

159. 3 (K)
C.M.S. CALLAN, RISING.

160. 2 (a/b) (After rise completed) (PAUSE)
(2-S)

LONELY: (CONTD.) Mr. Callan ...

CALLAN: What?

LONELY: What are we looking for?

Preview 3

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(On 2, Shot 160)

CALLAN: Somebody's been writing anonymous letters about me.

LONELY: That's dirty, that is. Nasty!

161. 3 (a/b)
(C.M.S. Callan)

CALLAN: Yeah ... well, it wasn't Palliser.

162. 2 (a/b)
(2-S)

LONELY COMES IN.

LONELY: You sure?

CALLAN: (PAUSE) Yes.

LONELY: What about Trent?

CALLAN: No ... It wasn't done on this machine, either. (PAUSE) This is barmy, old son. Palliser and Trent were the only ones who saw me with her - (PAUSE)

163. 3 (K)
M.C.U. CALLAN.

HE COMES FORWARD 2 STEPS.

(2 REPO. L)

CALLAN: (CONTD.) You say you've gone off thieving, haven't you?

LONELY: Cross my heart, Mr. Callan!

164. 2 (D) (Further L.)
TIGHT 2-S, a/b.

CALLAN: How about breaking and entering?

LONELY: If I'm not going to nick anything, what's the point?

CALLAN: I hope to God there won't be one, old son.

TAPE STOP

(Back to top of Act 3, Page 57, Sc.32, Shot 165)

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(Record after Sc.32, Shot 176, Page 59)

177. 2 (F)
M.S. PALLISER.

35. INT. HUNTER'S OFFICE. EVENING (5).

BOOMS
B-2, C-4

SLOWLY PAN, on HIS LOOK, to FIND HUNTER at R.

(PAUSE)

HUNTER: You're a very uncommunicative man, Mr. Palliser.

178. 3 (D)
M.L.S. PALLISER.

PALLISER: Forgive me, I find that I have singularly little to talk to you about.

(V/O?)
HUNTER: You could be facing a very serious charge.

PALLISER: I hardly think so ... My resignation would cover it.

179. 2 (F)
M.S. HUNTER.

PAN HIM L. to 2-S with PALLISER.

HUNTER: An attempted defection -

PALLISER: Come, now! I did perhaps talk with certain persons whom you tell me are spies. That was indiscreet, I admit - but defection? You'll find it very hard to prove that.

HUNTER: You spent last night at Trent's flat -

PALLISER: My dear fellow, I quite often spend the night in the flats of handsome boys.

(CONTD. OVER)

Preview 1 (fast)

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(On 2, Shot 179)

PALLISER: (CONTD.) In fact, I'm becoming quite notorious for it. That's why I shall resign.

180. 1 (L)
C.M.S. HUNTER.
HE SITS.

181. 2 (F)
2-S, PALLISER + HUNTER SITTING.

HUNTER: You remember Komorowski?

PALLISER: Komorowski? Ah, yes. The Polish trade delegate -

182. 1 (L) (a/b)
(C.M.S. Hunter)

HUNTER: And your controller. He's come over to us... You'll

183. 2 (F)
TIGHT 2-S, PALLISER & HUNTER.

be seeing him presently.

PALLISER: He's no doubt told you a great many lies - if only to consolidate his position.

HUNTER: I'm quite sure of it. But he must tell us some truth, you know - if only to buy our protection.

PALLISER: And he told you I was going to defect?

184. 1 (a/b)
(C.M.S. Hunter)

HUNTER: I wasn't thinking of that. He told us about a boy called Julek. The one who recorded a message for you in French.

185. 2 (a/b)
(2-S)

PALLISER: Which you still have. I should like it back, please.

LET HUNTER GO R.

HUNTER: Certainly.

186. 3 (D) (As he opens drawer)
M.L.S. HUNTER, LOOKING L.

(2 WITHDRAW)

Preview 1

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(On 3, Shot 186)

PAN HUNTER L. for 2-S.

(HE GIVES PALLISER the TAPE)

PALLISER: A delightful boy. But his English is atrocious!

HUNTER: You won't improve it now. He's dead.

PALLISER: (PAUSE) You're lying!

187. 1 (L)
M.C.U. HUNTER.

HUNTER: My dear fellow, why should I? Komorowski's people interrogated him - they went too far and he died ... It happens all the time. (PAUSE)

188. 3 (D)
TIGHT 2-S, PALLISER with LOWER HALF of HUNTER.

(PALLISER REACTS).

As HUNTER SLOWLY SITS, CRAB SLIGHTLY L, & HOLD.

You would have made the journey for nothing.

(LONG PAUSE)

HUNTER: (CONTD.) Tell me about it, Palliser ... You owe Julek that much at least.

189. 1 (a/b)
(M.C.U. Hunter)

190. 3 (D)
M.C.U. PALLISER.

TAPE STOP

(1 TO POS.J, 2 TO POS.K, 3 TO POS.G, SUSAN'S LIVING ROOM)

(BOOM B to POS.5, SUSAN'S LIVING ROOM)

(On to Sc.37, Shot 191, Page 69, over)

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O.B. (8) (Not being played in) CALLAN, through his REAR-VIEW MIRROR, WATCHES SHOP FRONT.

CUSTOMER COMES OUT & WALKS AWAY.

CALLAN TAKES LETTER OUT of HIS POCKET & LOOKS AT IT.

36. EXT. SUSAN'S SHOP. NIGHT (5). O.B. SOUND

(Record after Sc.35, Shot 190, Page 68)

191. 1 (J) L.A. C.M.S. LONELY & TYPEWRITER.

37. INT. SUSAN'S FLAT. NIGHT (5).

L/X: ROOM IS DARK

BOOM B-5

GRAMS: PRE-REC. FOOTSTEPS.

F/X: SPORADIC TYPING.

F/X: APPROACHING FOOTSTEPS (SUSAN'S).

PAN LONELY L. to DOOR.

192. 2 (K) L.S. SUSAN.

From DOOR at R, PAN HER to u/s C. TABLE - then L. to DOOR.

L/X: LIGHTS ON as SHE SWITCHES THEM ON

As SHE OPENS IT, PUSH IN to TIGHT 2-S with LONELY.

ASSISTANT: (CALLS, OFF) Mrs. Morris!

193. 3 (G) (As she moves) LOOSE 2-S, as SUSAN COMES R. f/g.

SUSAN: Coming!

LET HER STOOP to PICK UP LIGHTER, then LET HER GO R.

L/X: LIGHTS OFF as SHE SWITCHES THEM OFF

As LONELY COMES f/g, PUSH IN to C.U.

PAN HIM in M.S, & SEE TYPEWRITER AGAIN.

F/X: TYPING & RUN-AWAY CARRIAGE (of TYPEWRITER, of course)

When HE FINISHES TYPING, PAN HIM L. & OUT.

T A P E R U N

(On to Sc.39, Shot 194, Page 72)

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O.B. (9) (Not being played in) CALLAN, SITTING in CAR, WATCHES SHOP FRONT.

CUSTOMER COMES OUT & WALKS AWAY, X-ing with LONELY who EMERGES from ALLEYWAY & COMES TO CALLAN'S CAR.

LONELY GETS INTO CAR.

38. EXT. SUSAN'S SHOP. NIGHT (5). O.B. SOUND

CALLAN: Get it?

LONELY: Yeah. A bit dodgy, though.

LONELY HANDS OVER TYPE-WRITTEN PAPER.

CALLAN: Blimey, do you call this typing?

CALLAN COMPARES TYPE-FACE with ANONYMOUS LETTER.

LONELY: She nearly walked in on me! She's a lovely bit of stuff, isn't she ...? Here, you don't think it's her, do you? Blimey, I thought she was your bird.

CALLAN: Get lost. Go and get lost.

LONELY GETS OUT of CAR & EXITS.

CALLAN TAKES OUT his GUN & LOCKS IT in GLOVE COMPARTMENT, then HE LOCKS PASSENGER DOOR.

HE GETS OUT of CAR, & GOES to SHOP.

TRENT, by TELEPHONE KIOSKS, WATCHES CALLAN'S REFLECTION in WINDOW as CALLAN REACHES SHOP, & SUSAN OPENS DOOR.

DUB: WILD TRACK.

SUSAN: (ON TAPE) David, how marvellous! Why didn't you telephone?

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(On O.B. (9))

CALLAN & SUSAN GO into SHOP, & CLOSE DOOR.

TRENT, in PHONE BOX, IS ABOUT to FOLLOW THEM when HE SEES POLICE SERGEANT APPROACH.

TRENT GOES BACK into PHONE BOX & FEIGNS a CALL.

POLICE SGT. IS JOINED BY a CONSTABLE, & THEY STOP to CHAT NEAR TRENT'S PHONE BOX.

TRENT, FRUSTRATED, SUFFERS.

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(Record after Sc.37, Shot 193, Page 69)

194. 3 (G)
2-S, SEE CALLAN ENTER & GO u/s.

BRING SUSAN f/g.

THEY BOTH WALK L. in 2-S.

As HE STARTS to COME d/s L, HOLD 2-S, till HE STOPS - then PUSH SLOWLY IN to C.M.S. CALLAN.

195. 2 (K)
C.M.S. SUSAN.

SHE GOES 2 STEPS L, & SITS.

196. 3 (a/b)
(C.M.S. Callan)

197. 2 (K)
2-S, CALLAN & SUSAN.

HOLD 2-S & LOOSEN as HE GOES u/s.

198. 1 (J)
M.C.U. SUSAN.

Preview 3 (fast)

39. INT. SUSAN'S FLAT. NIGHT (5).

BOOM B-5

SUSAN: Let me take your coat.

CALLAN: No ... not yet. There's a couple of things I've got to tell you.

SUSAN: You sound very serious.

CALLAN: It is very serious. (PAUSE) Number one - I was given the job of picking up your friend Palliser today ... He was trying to defect.

SUSAN: (PAUSE) James? I don't believe it!

CALLAN: I can prove it. It was going to be my last job - if I could swing it.

SUSAN: (PAUSE) I see.

CALLAN: Only the second thing came up. Somebody wrote an anonymous letter to my boss. Said I was running after you instead of doing my work. (PAUSE) Susan, for God's sake - why did you do it?

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(On 1, Shot 198)

SUSAN: I love you, David. I would like to marry you.

199. 3 (G)
M.C.U. CALLAN.

But not while you're doing this job... When I saw that gun you carry, I didn't think I could go on ... and I can't. Not permanently. Not the way we should be ... So I wrote the letter to make them fire you.

200. 1 (a/b)
(M.C.U. Susan)

201. 3 (G)
TIGHT 2-S, CALLAN & SUSAN.

CALLAN: Fire me? From my department, fire me? Oh, love, it's never that easy! Not for either of us.

202. 1 (a/b)
(M.C.U. Susan)

SUSAN: (PAUSE) I only did it because I love you, -

203. 3 (G)
M.C.U. CALLAN.

CALLAN: They don't care about that. They don't even understand it. But you know too much about me - that they understand all right.

204. 2 (K)
LOOSE PROFILE 2-S.

SUSAN: (PAUSE) Do you want to leave?

CALLAN: Of course I want to leave.

SUSAN: Oh, David!

As THEY KISS, PUSH IN to TIGHT 2-S.

CALLAN: I'm not wearing my gun tonight. (PAUSE, as THEY KISS) I'll have to go for a while; I'll try to sort this mess out.

SUSAN: But you'll come back?

CALLAN: I'll come back.

TAPE STOP

(On to Sc.40A - over)

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TAPE STOP

(1 TO POS.H, 2 TO POS.J, 3 TO POS.F, 4 TO POS.A, SUSAN'S SHOP)

(BOOM B to POS.4, SUSAN'S SHOP)

O.B. (10) (Not being played in) 40. EXT. SUSAN'S SHOP. NIGHT (5). O.B. SOUND

TRENT STILL INSIDE TELEPHONE BOX, with POLICEMEN CHATTING NEARBY.

POLICEMEN SLOWLY PART L. & R, & TRENT COMES OUT of KIOSK.

WE SEE HIS IMAGE GO to SHOP, where HE STOPS & LOCKS CASUALLY L. & R. UP STREET.

HE then TURNS to SHOP DOOR as though to FORCE ENTRY.

(Record after Sc.39, Shot 204, Page 73)

205. 4 (A) 40a. INT. SUSAN'S SHOP. NIGHT (5).

LOOSE on STAIRCASE WALL.

BOOMS B-4, C-3

SEE SHADOWS APPROACH, & ADMIT CALLAN & SUSAN to TOP of STAIRS.

F/POLES 1 & 2

206. 3 (F)

M.S. TRENT at DOOR.

SEE HIM GO BEHIND SCREEN & u/s.

207. 2 (J)

LOOSE 2-S, CALLAN & SUSAN COMING DOWNSTAIRS.

INCLUDE F/X LAMP.

As LAMP IS FIRED, PAN with THEM to SHELTER of COUNTER.

F/X: 2 GUN SHOTS.

208. 3 (a/b) (When Callan is composed)
(M.S. Trent)

Preview 2 (fast)

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(On 3, Shot 208)

BRING TRENT f/g again.

209. 2 (a/b)
(2-S, Callan & Susan)

CRAB R. with THEM, HOLDING COUNTER in SHOT, to SEE TWO ARTICLES FIRED AT - & CALLAN & SUSAN DARTING u/s to SHELTER.

TRENT: Callan? (PAUSE) I told you I'd kill you.

F/X: 3RD & 4TH SHOT.

210. 3 (F) (As they arrive)
M.S. TRENT.

(4 TO POS.C, SAME SET)

TRENT: (CONTD.) Come on, let's get it over with!

211. 1 (N)
LOOSE on MIRROR.

SEE IT SHATTERED.

F/X: 5TH SHOT.

212. 2 (a/b (After shattering)
(2-S)

(1 TO POS.H, SAME SET, FAST)

CALLAN COMES R. f/g.

CRAB R. with HIM, & TILT UP STEPS.

CALLAN: (SOTTO VOCE) Five.

213. 3 (a/b) (Cut as directed)
(M.S. Trent)

214. 4 (C)
BRING CALLAN OVER RAIL to f/g L. (HARPOON).

(CALLAN THROWS SOMETHING)

TRENT: Hey - you know what I think? You don't even have a gun ...! You know something - this is going to be fun!

215. 1 (H) (Half a beat after throw)
M.S. TRENT, & GUN FIRING.

F/X: 6TH SHOT.

216. 2 (J)
M.C.U. SUSAN - reaction.

217. 4 (C)
M.S. CALLAN, loading HARPOON.

218. 1 (H)
M.S. TRENT, loading GUN.

(INTER-CUT SHOTS 217 & 218 AS DIRECTED)

219. 3 (F) (When ready)
L.S. CALLAN with LIGHT F/X.
(4 TO POS.A, SAME SET)

TAPE RUN

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220. 4 (A) 40b. SUSAN'S SHOP (contd.)

L.S. TRENT, with LIGHT F/X FINDING HIM.

TAPE RUN

(HARPOON HARNESS FIXED)

(N.B. Shot 228 to be post-edited in here).

221. 4 (A) 40c. SUSAN'S SHOP (contd.)

M.S. TRENT, SHOT.

PULL BACK to L.S. as HE KNOCKS SCREEN OVER.

222. 3 (F) (As screen collapses)

M.L.S. CALLAN at HARPOON.

223. 2 (J) (After 1 beat)

M.C.U. SUSAN, reaction.

224. 1 (H) (After 1 beat)

L.S. TRENT, CAREERING ROUND in DYING FRENZY.

HE SETTLES in FRONT of SUSAN.

CALLAN COMES f/g L.

(FINISH LOOSE 2-S)

225. 2 (J) CALLAN: Are you all right, love?

C.M.S. CALLAN.

HE COMES IN to HER TWO STEPS. CALLAN: (CONTD.) Don't worry ...

226. 1 (H) he can't hurt you now.

M.C.U. SUSAN, EMERGING from BEHIND CALLAN.

PAN HER R. & PUSH IN to B.C.U. SUSAN: (HORRIFIED WHIMPERING).

227. 2 (J) (Cut as directed)

B.C.U. CALLAN.

TAPE STOP

(SET UP SPECIAL F/X)

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228. 3 (F) — 40d. SUSAN'S SHOP (contd.)

SPECIAL F/X HARPOON SHOT - & THANKS, ALBERT, for EVERYTHING.

F/X: HARPOON GUN SHOT.

(N.B. This shot to be post-edited between Shots 220 and 221).

TAPE STOP

(1 TO CAPTION; 2 TO POS.F, 3 TO POS.D, HUNTER'S OFFICE)

(REPO. CALLAN, & CHANGE?)

(BOOM B to POS.2, HUNTER'S OFFICE)

229. 2 (F) — 41. INT. HUNTER'S OFFICE. DAY (6).

M.L.S. HUNTER.

BOOM B-2

BRING HIM to SIT in M.S.

HUNTER: Will she be a problem to us?

230. 3 (D)

2-S, CALLAN & HUNTER.

CALLAN: No.

HUNTER: You seem very sure.

SLOWLY PUSH IN to C.U. CALLAN.

CALLAN: (PAUSE) She doesn't like the work I do ... She thinks I come home - dirty.

GRAMS: THEME

231. 1 — CLOSING CREDIT SEQUENCE.

BRICK WALL CAPTION.

SUPER CAPTION SCANNER

Closing credits - over.

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(On 1, Shot 231,
& Caption Scanner)

GRAMS: THEME (contd.)

CAPTION SCANNER:

(1) Callan - EDWARD WOODWARD

(2) Lonely - RUSSELL HUNTER
Hunter - WILLIAM SQUIRE

(3) Palliser - DENNIS PRICE
Susan Morris - BETH HARRIS

(4) Trent - RICHARD MORANT
Komorowski - JOHN G. HELLER

(5) Liz, Hunter's Secretary - LISA LANGDON
Shop Assistant - ALISON HUGHES

(6) Callan written and created by
JAMES MITCHELL

(7) Story Editor, GEORGE MARKSTEIN

(8) Designed by DAVID MARSHALL

(9) Produced by REGINALD COLLIN

(10) Directed by PETER DUGUID

FADE OUT SCANNER & CAM.1

FADE UP SLIDE
(5) "THAMES" COLOUR PRODUCTION

FADE SOUND & VISION

PAD/20.2.72.

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